

ST. MARY'S MARYLEBONE AND
PADDINGTON HOSPITAL.

SIR.—As one of the three architects mentioned in the paragraph respecting "The New Paddington Hospital" in last Saturday's *BUILDER*, I beg to say that the passage in question does not convey a correct impression of the state of the case. Mr. Hopper is the "Honorary Architect" of St. Mary's Hospital, the committee having thankfully accepted the offer of that gentleman's valuable gratuitous services in aid of the charity. Mr. Lang and myself, as members of the committee, having also placed our professional assistance at the disposal of the committee, were requested to take part in a friendly contribution of plans with Mr. Hopper, in order that the committee might not be restricted in their choice to one set of plans, they having determined (wisely in my opinion) that no competition for the employment of the architect should take place, whereby they would have been deprived of Mr. Hopper's services, and would have exposed themselves to all the heart-burnings, jealousies, suspicions of favouritism, and other unpleasant results usually attendant on competitions. Mr. Hopper's plan was unanimously preferred, and even then, with the kind consideration he has always shown towards his juniors in the profession, that gentleman suggested that Mr. Lang and myself should be allowed to produce elevations to his plan, which was accordingly done, but the committee not feeling at liberty to expend their funds upon mere decoration, resolved to adhere to the design submitted by Mr. Hopper which is of a plain character (in accordance with his own stipulation upon accepting the office of honorary architect), but thoroughly suited to the purpose, and which it is expected will be effective from its very simplicity of design and breadth of proportion.

Thus it will be seen that there never was any intention to compete (as might be inferred from the paragraph in question), among the three parties named, for the situation of architect to the charity, consequently there could be no "waver in the choice," when there was no choice to be made; and whilst I will always maintain my own right when assailed, I will equally disclaim any attempt to give to me or to any other party that position which justly belongs to another. Having from the first supported the propriety of the charity availing itself of Mr. Hopper's services, I have felt it to be a pleasure as well as a duty to render him all the assistance in my power, in sharing his labour and anxiety to promote the interests of the charity, in carrying out the contemplated building for the hospital.

GEORGE RUSSELL FRENCH.

18, Sussex-gardens, 23rd June, 1845.

LIGHTHOUSE ON THE GODWIN.

MR. BUSH after having surmounted every obstacle in the erection of the building to enchain the "light for all nations," is now contending with the greatest difficulty, namely, its useful application. The Trinity Board has the exclusive privilege of managing the lighthouses on the English coast, and although this privilege was originally granted for the public good, it has now, like many more, become subservient to private interests. The elder brethren are jealous of their rights, they cannot brook the intrusion of a bold, persevering and clever man succeeding where they have failed, and they appear more disposed to visit the offending party with their displeasure than to hail the success of the undertaking, and to reward the skilful engineer for the additional protection he offers to the lives and property of our merchants and seamen. We understand that it is the intention of Mr. Bush to take up his residence, with his wife and family, in the lighthouse, and to have the highest chamber illuminated with a pale blue light for his own use. Of course, however, this will at the same time have the effect of warning ships, and a telegraph is erected to signalize vessels at the back of the Godwin. As the lighthouse stands 36 feet above high-water mark, it is Mr. Bush's intention, in order to protect his new residence, to discharge rockets in dark nights, or sound a gong in foggy weather.

TOURNAY AND ITS CATHEDRAL.

TOURNAY, lately visited by the French Archaeological Congress, as mentioned in the last number of *THE BUILDER*, is situated close to the French frontier, towards the western extremity of Belgium, and is a singularly interesting old town. It was one of the first places in Belgic Gaul where Christianity developed itself, and has a long and curious history. The architectural student will find there much to engage his attention and stimulate investigation. Within a very short distance of each other he may find specimens of the different styles of building which prevailed during several centuries, and see almost at a glance the progression of the changes which took place: I allude more particularly to dwelling-houses. There is one very ancient specimen near the church of St. Brize. The whole is of stone, and terminates in a gable. The windows, about five feet high and four feet wide, are each divided into two openings by a small column with plain leafed capital. One of the lower windows has simply a rectangular mullion down the centre, the edges of which are chamfered to within a certain distance from the top and bottom. The string courses, consisting merely of a square member and a hollow, continue through the whole front, and form straight window heads, over which are introduced discharging arches. The adjoining front is precisely similar. In the Rue des Jesuits there are some houses of the same character, but of a somewhat more advanced period. The columns and caps are nearly the same as those before mentioned, and the upper part, perhaps 50 or 60 feet in extent, consists wholly of windows and small piers alternately.

An early advance upon this arrangement would probably be the introduction of a transept to divide the windows into four, and so to form a *croisile*. A house near the Grand Place of Tournay affords a very perfect example of the application of pointed architecture to a street front, at the beginning of the 16th century; and near the Eglise de Château is a large building, now the Horse Infirmary for the artillery, which would seem to be an example at a later stage of the decline. It is constructed of red brick and stone, and presents gables, pointed headed windows, other square windows divided by mullions, and large dormers in the roof. The mouldings, however, are Italianized, the discharging arches, partly stone and partly brick, which occur even over the pointed headed openings, are made into adornments, and all the ornaments which appear are of mixed design. Later still, the line of the gable became altered into a scroll, the mullions of the windows disappeared, and the Gothic paneling on the face of the building gave place to pilasters and entablatures elaborately adorned with figures, fruit, and foliage, as may be seen in numberless examples remaining in most of the towns.

Some of the churches are exceedingly interesting, but the great point of attraction is the cathedral (*Nôtre Dame de Tournai*), which is unquestionably one of the most important buildings in the country, whether regarded simply as a specimen of the architectural skill of two different periods of time, or as recalling by association the events of many centuries,—a sublime *souvenir* of the middle ages.

Seen from a distance, with its forest of towers high above the surrounding buildings, its effect is very striking; nor are the pleasant anticipations so raised in any degree lessened by a close approach. In form, it is a Latin cross, with five towers; namely, one on the east and one on the west side at each end of the transept, and one at the centre of the cross. The transept is terminated at each end by a semicircular abais, similar to many churches in Cologne and other parts of Germany. The nave has an aisle on each side, separated by piers and small columns bearing semicircular arches, which in various parts approach the horse-shoe form.† Above these, is a second range of piers and arches of similar or greater height than the first, forming the front of a

large gallery, extending the width of the aisles.* Over these is a series of arches against the wall, springing from short piers. The clerestory and the vaulted ceiling were the work of barbarous repairers in 1777, and took the place of the ancient wooden roof: they will shortly be restored to their original appearance.†

All the capitals of the lower columns in the nave are sculptured to represent foliage, and are exceedingly sharp and clear. In earlier times, they were all painted and gilt, and further decorated by scripture mottoes around the abacus. Much of the stone-work is rough and has been covered with stucco: the columns and other parts that were exposed, are of Tournay stone polished.

The four great arches at the junction of the cross are pointed, and have also been embellished by colour, much of which is still visible.

The interior of the semicircular abais, terminating the transept at either end, is exceedingly beautiful, and produces a very striking effect. At the bottom a series of six lofty columns 2 feet 8 inches diameter, and about 24 feet high, built up of ten courses of stone, and placed at a short distance from the wall of the abais, support narrow semicircular arches raised on legs. Over these are two triforia and a clerestory, and the whole terminates in a half dome with plain ribs converging to a point.‡ The capitals of the columns consist of volutes and of leaves. The base of each pillar has four sculptured leaves at the angles of the pedestal.

Originally the choir was about one-third the length of the building, and terminated in an abais similar to those of the transept in form and style. This portion of the building, however, was rebuilt, as is mentioned hereafter, and is now an exceedingly fine specimen of the pointed style, resembling in some respects the choir of Cologne Cathedral, although executed much before that wonderful building.

The present choir has an aisle and a series of small chapels on both sides, which continue round the east end. Lofty columns, bearing acutely pointed arches, separate the aisles from the choir. In each spandril of these arches is a circular ornament in mosaic work, and above rise a very elegant triforium and lofty clerestory. Behind the triforium is a series of peculiar quatrefoil lights, blocked up and unknown until lately (as indeed was the whole of the triforium), but now again filled with stained glass.

The choir is elevated above the nave by three steps for about one-third its extent, and then by a fourth for the remainder of the length, and is paved by black and white marble in squares. The high altar has four additional steps. The pillars in the choir were originally constructed with that daring which characterizes many of the earlier efforts of pointed architecture, and soon gave symptoms of insufficiency. They were then strengthened by additional masonry at the back, and even now are remarkable for their lightness and elegance. It may be mentioned that when the choir was rebuilt, the old chancel arch, which was probably semicircular, was cut away to make room for a pointed arch, as also was the case at the entrance from the transept to the aisle of the choir on each side. Painting and gilding have been used throughout as a means of decoration, and will probably be again resorted to when the whole of the substantial repairs have been executed.§ A series of flying buttresses surround the choir externally, and it is between these that the chapels are formed, terminating in gables.¶ The roof of the choir above the vaulting is of oak, and of great height.

Round the outside of the clerestory of the

* The galleries in ancient churches were used for the purpose of separating the sexes, and even different ages of the same sex. This was perhaps rendered necessary by the custom of saluting, which then obtained amongst the "faithful."

† During the whole of the eighteenth century continued injury was done to the building by injudicious endeavours to support the fabric; many openings, especially in the transept and the clerestory of the choir, were bricked up; the capitals of the columns and other decorative portions were covered with whitewash, and the freecoes which adorned the walls destroyed.

‡ These vaults are formed of rubble work, under a wooden roof, and are less than two feet in thickness.

§ In a chapel, south side of the choir, the spandrels of an arcade are painted to represent angels bearing scrolls.

¶ These flying buttresses are double. The upper arch was apparently formed first, and this being found insufficient, the lower arch was then added.

* Lille, a French town, but close to the Belgic frontier, and where the congress met, displays a great number of houses of this character, of great richness, and, in some cases, much beauty.

† The piers occupy a square of 6 feet on the plan, set diagonally. The openings are 12 feet 6 inches wide, and about 11 feet 6 inches high to the springing of the arch. There are nine such compartments on each side of the nave.